



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909, at New York Post Office under the Act of March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive. Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC., Publishers.

15-17 East 40th Street.

Tel. 7180 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer, 15-17 East 40th Street.

REGINALD TOWNSEND, Secretary, 15-17 East 40th Street.

SUBSCRIPTION RATES.

YEAR, IN ADVANCE	\$3.00
Canada	3.35
Foreign Countries	3.75
Single Copies	.10

CHANGE OF ADDRESS.

When a change of address is requested, both the new and old address should be given. Two weeks' notice is required for changing an address.

DISCONTINUANCES.

If a subscriber wishes his or her paper discontinued at expiration of his or her subscription, notice to that effect should be sent; otherwise it will be assumed that a continuance is expected and bill will be sent and payment should follow.

WHERE ART NEWS MAY BE OBTAINED IN NEW YORK.

Brentano's, Fifth Ave. and 27th St.
Powell's Art Gallery, 983 Sixth Ave.

WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

LONDON

American Express Co. - Haymarket
Art News Office - 17 Old Burlington St., W.

PARIS

Brooklyn Daily Eagle - 53 Rue Cambon
Morgan, Harjes & Cie - 31 Boul. Haussmann
American Express Co. - 11 Rue Scribe
Munroe et Cie - 7 Rue Scribe
Student Hostel - 93 Boulevard Saint-Michel
The American Art Students' Club, 4 rue de Chevreuse
Lucien Lefebvre-Foinet - 2 Rue Brea

BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

ART AND BOOK SALES.

NOTICE TO BOOK AND ART COLLECTORS.—The American Art News, having competent representatives at all art and literary auctions of importance, to record prices and buyers for its lists, is prepared to execute orders at a moderate charge, for the purchase of books, prints, pictures, art objects, etc., at such auctions.

The Art News has at its office catalogs of all important art and literary sales with prices and buyers' names marked, and can furnish these marked catalogs for a moderate price. Catalogs of coming sales will be sent in advance, if money for postage charges is enclosed with order in advance.

PORTLAND (OREGON).

The second Christmas exhibition at the Art Museum, included a reproduction in clay of the Masaccio painting, "Adoration of the Magi," which was the result of a general problem given to the day classes of the Art School. There were also many color prints of Christmas pictures, and a fine copy of a Madonna by Raphael, lent by Mrs. Geo. T. Willett.

For January there is an exhibition of a collection of work by the Japanese artist, Kyosai, which is owned by Harold Higgins, who has just returned from the Orient. The exhibition following this will be of a collection of examples of color-printing, arranged by the Newark Museum. It will include posters of Japan, Germany, and other countries, and will show the processes.

The permanent gallery has in addition to its own collection, the loan, for the winter, of four landscapes from the William Ladd collection. They are "In the Chaos, near Villerville, Coast of Normandy," by Homer Martin, and examples of Corot, Wyant and Michel.

Walter C. Mead has contributed \$5,000 as a nucleus for the proposed \$300,000 subscription to the art museum fund for Denver, Colo., mentioned in the Art News last week.

WAR HEIGHTENS ART VALUES.

It seems almost paradoxical that art values should rise in Europe during the great war, and yet from the reports of, and comments upon, recent public and private sales in our letters from London and from letters from Berlin and Munich, published in this issue, relating the results of recent art sales in those cities, such would seem to be the case.

We have long contended that with a diminishing output of art works of really good quality, the world over, and with an increasing demand for such works in this country, at least, the value of superior art works of all kinds was bound to rise, and the prices recently obtained in London, Munich and Berlin, probably indicate that shrewd foreign collectors and dealers are banking upon these conditions. It is hardly to be supposed that English and German collectors and dealers, with, of course, exceptions here and there, have either the money to put out or would wish to so put it out for art works to hold themselves.

The seeming paradox of rising art values in war-time spells to us the realization of Europe that there now exists, and will exist after the war—one great art mart—namely, the United States.

RISING ART VALUES.

"It is unquestionable," says a writer in the London Telegraph, that pictures which twenty years ago were considered in the third and fourth ranks of market values, are advancing in appreciation in the Sibylline manner as the stock of old masters' works become depleted. A miscellaneous collection of Christie's brought nearly £9,000 recently, and it is safe to avow that in the early nineties £1,000 would have been a just estimate of their value. For example, in 1892, a De Troy portrait of a Court lady in pink décolleté failed to fetch more than 42gs. At this recent sale it reached 750gs (Robinson), and it is not long since a De Troy brought 2,000gs.

"A Sea View on the Dutch Coast," by J. van de Capelle, whose portrait Rembrandt painted, and who owned a wonderful collection of works by his Dutch contemporaries at his death in 1679, realized 80gs (Smith). These were in the property of the late Mr. Bertie Wentworth Vernon, of Towchester, as was a warship scene by L. van Diest, 160gs (H. and J. Simmons), bought for 28gs in 1887, and a Stork view of Amsterdam, 190gs (Agnew). An interesting portrait of a lady in white, by John Highmore, brought 130gs (Leggatt).

"Early in the sale a speculative Rembrandt panel of 'The Return of the Prodigal' went to 600gs (Stoner); a lady in light blue, by Reynolds, 440gs (Thrift); and a small portrait of a girl, by the cleric-academician, the Rev. W. Peters, R.A., 200gs. (Crennetti). Reynold's portrait of General Pulteney, the brother of the Earl of Bath, brought 290gs (Duncan), and a Jacob Jordaens—formerly in the Earl of Cork and Orrey collection—a portrait group of a lady and her two children, 490gs (Duncan). Colonel H. A. Vernon's Reynold's portrait of 'Penelope Bowyer,' realizing 380gs (Thrift). In the collection of sporting pictures belonging to the late Mr. W. J. C. Moens, 'Going Out in the Morning,' and 'The Death of the Fox,' by P. Reinagle R.A., and Sawrey Gilpin, R.A., made 415gs. (Thrift). It should be asserted that earlier in the week a Lawrence circular study of 'Psyche,' which was once withdrawn at 2gs, rose to 285gs. (Miss Fullerton)."

GOOD ART PRICES IN GERMANY.

At the recent sale of the Hirth art collection in Munich, the directors of the leading German and Austrian museums, vied so keenly with one another to acquire the treasures that prices reached phenomenal heights. As much as \$15,500 was given for a single Nymphenburg porcelain figure, modeled by Pastelli. Indeed there seems to be a positive boom in regard to pictures and objets d'art of all kinds in Germany and not only have art sales been exceptionally well attended of late but bidding has been exceedingly brisk. The German art deal-

ers would appear to have had anything but a dull time during the past few months.

A sale of oils just held in Berlin, one of a collection of 144 pictures, which belonged to the late Privy-Councillor Hugo Schmeil of Dresden, brought a total of \$285,000. The highest price, \$14,570, was paid for an early work of Max Liebermann in the style of Rembrandt, representing a girl making preserves. A small portrait by Leibl brought \$10,000, and two other portraits by him each \$5,460, but a Lenbach portrait of Bismarck (in civilian clothing) went at the surprisingly low price of \$2,300. A peasant's farm-yard at noon by Segantini, a small canvas, was knocked down at \$5,800, which shows that the great Italian master has lost nothing of his popularity in Germany through the war. Three pictures by Courbet, brought together only \$11,800.

London's German Art Firms.

"At the entrance to the Berlin Photographic Co.'s premises, 149 New Bond St., there is a metal frame advertising an exhibition of works of art with no name. Within three feet of this frame is another, similar in character, which advertises an exhibition of works of art next door, at the premises of a British firm, the Fine Art Society. In fact, it is almost as if the partition wall between the Berlin shop at 149 and the Fine Art Society Shop at 148 is employed to advertise the works of the Hun and the British business at the same time."

"Another instance, equally strong, may be noted. The business of Franz Hastaengl, Fine Art Publisher, of 16 Pall Mall, is not yet closed down, in spite of a winding-up order so far back as March 20.

"Mr. James Fraser, the controller, was asked by a 'Daily Mail' representative whether the business had been transferred to British hands. 'No,' he said, with some emphasis, 'it has not. I am winding it up.'"

"He was then invited to explain the surprising fact that the shop is selling its goods in the same way as if no winding-up order had been made. He refused to discuss the question. 'It is a matter of indifference to me what is said about it,' was his reply. 'I am put in as controller to wind the business up, and I am doing so.'"

"The public are thus entitled to take the facts as they find them. Here is an enemy business still soliciting custom in a principal West End thoroughfare more than six months after the authorities have definitely condemned it as being carried on for the benefit of the enemy."—London Daily Mail.

The Art Library and Designer.

At the January meeting of the N. Y. Library Club, held at the Brooklyn Museum Thursday evening last, the subject of discussion was "The Art Library and the Designer." The speakers were Mr. Henry W. Kent, secretary of the Metropolitan Museum, who talked on "What the Community Expects," Dr. R. Weitenkamp, Chief of Art and Print Department, N. Y. Public Library, on the "Art Department of the Public Library," Mr. William Clifford, Librarian Metropolitan Museum, on "The Library to the Art Museum," Mr. Richard F. Bach, Curator Architectural School and Avery Library at Columbia, Mr. Edward F. Stevens, Librarian Pratt Institute, on "The Library in the Art School," Mr. Morris De Camp Crawford, Research associate in textiles of Natural History Museum, on the "Designer and the Library," Prof. Arthur W. Dow, Teachers' College, on the "Teacher's Point of View," and Prof. Charles W. Richards, Cooper Union Director, who summarized the talks of his predecessors.

Dr. Weitenkamp said in part: "All too often our collections and our aid constitute not an inspiration to consciously directed effort, but a sort of *pons asinorum* for untrained designers driven to speed in a hunt for the novel. It is a case of * * * insufficient mental and technical training and discipline. The only hope for this is in modification of educational ideas and in a change of attitude toward life. * * * Our influence can in the main be only indirect. Let us hope that we may do our little part."

OBITUARY.

Grace Fitz-Randolph.

Grace Fitz-Randolph, painter and sculptor, died at her studio in Washington Mews last week of pneumonia, and was buried from the University Place Church on Jan. 5. She was secretary of the Womans Painters and Sculptors Association from the time it was founded until about six months ago, and was well known in artistic circles. She was the daughter of the late Anson D. F. and Frances Fitz-Randolph.

Frederick R. Shaler.

Frederick R. Shaler, figure painter and a pupil of William M. Chase and Frank Du Mond, died Dec. 28 at Taormina, Italy. He was an artist of talent and 37 years old. He formerly had a studio at 42 Washington St. S. and had exhibited frequently in this country and at the Paris Salon. He was born at Findlay, Ohio.

Gustave Reichard.

Gustave Reichard, the veteran art dealer, died at his residence on Jarvis Lane, Cedarhurst, L. I., Jan. 4 last, aged 74. His funeral took place from his residence last Sunday afternoon.

Mr. Reichard, who was universally esteemed in the American art world, and had a host of warm friends, who sincerely mourn his passing, was born in Germany and came to New York as a young man.

He founded, in the early seventies, the firm of G. Reichard and Co., and for a number of years had a popular gallery on Fifth Ave., opposite the old Brunswick hotel at 26 St. He had an excellent knowledge of prints and a good eye for pictures, and did a thriving business for many years. With his partner, who joined him in the late seventies, the late John Hodges, Mr. Reichard imported and sold many good pictures and the firm was among the first to handle the works of the modern Dutch school. It also imported the noted Millet "The Blind Tobias" and sold a number of superior Barbizon canvases. The late Henry W. Ranger first marketed his works, chiefly water-colors, painted under the influences of the modern Dutchman, through the firm, which gave him his first public introduction. Reichard and Co. dealt largely in the works of the German painters, Edelfelt, von Uhde, Voltz and Munde, and the Spanish Sanchez-Perrier.

After the death of Mr. Hodges in 1893, Mr. Reichard gradually retired from active business and lived comfortably on his modest fortune at Cedarhurst, although he long retained an office in the Astor Court building and placed and bought pictures for old friends.

Mr. Reichard was a man of pleasing personality and warm hearted generous temperament and was much esteemed in the art trade and by his fellow dealers and collectors for his honesty and sterling character. He leaves a widow who has the sympathy of many friends.

Charles W. Kraushaar.

Charles W. Kraushaar died suddenly from heart failure in Fifth Ave., near his gallery at 29 St., on Jan. 6 last. He had been ailing for a week or more and confined to his rooms, but went to his gallery the morning of his death to arrange for the exhibition of Whistler's "White Girl" there this week and was returning home when stricken.

Mr. Kraushaar, who was born in 1854 and was therefore 62 years of age at his death, entered the employ of the late William Schaus in the seventies, where he learned the art business. He started a gallery of his own on Broadway, near 32 St., in 1885, and being a hard worker and conducting his business very closely, as he continued to do in later life, reaped the reward of his labor and attention to details. He removed to Fifth Ave., at 27 St. some twenty years ago, where he continued to do a good business. Of late years he specialized in the work of the modern French and Dutch painters and in that of Zuloaga and Juerres the Spaniards. He did not mingle to any extent with his fellow art dealers, and his business was almost a personal one. A bachelor, he was fond of the opera and of appearance in public, and was a member of the N. Y. Yacht and Opera clubs. Some years ago George Luks painted a speaking portrait of Mr. Kraushaar, of which he was very fond.

He leaves a mother and two brothers, one of whom was long associated with him, and will probably continue the business.

Fritz von Frantzius.

Fritz von Frantzius, banker and picture collector, died on Monday in Chicago at the age of 53. He left an estate valued at \$1,500,000; was born in West Prussia, and having been divorced by his first wife, in 1912, married the Australian dancer Clarissa Rose, known as "Saharet," whom he divorced six months later. He gave her picture by Franz von Stuck to the Chicago Art Institute, with two other works. His collection is a large one and includes many works by modern German artists. The heirs are a son and daughter by his first wife.

Mariano V. F. Morelli.

Mariano Vicenzo Filippo Morelli, the artist, who produced the photographic reproductions of pictures sold at the National Gallery in London, died the latter part of December in that city at the age of 97. He was born in Rome, went to London in 1857, and was a teacher of drawing, numbering among his pupils the Orleans family, notably the Duchesse de Chartres and many of the nobility. He was an intimate friend of Watts, D. G. Rossetti, and Holman Hunt, and reproduced some of the best-known pictures of the last-named artist. During his career at the National Gallery he outlived five directors and knew the institution when it had only three small rooms. His reproductions were much praised by Ruskin.